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HOW TO STUDY FIORILLO

EDITH L. WINN

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HOW TO STUDY FIORILLO

A DETAILED, DESCRIPTIVE ANALYSIS OF
HOW TO PRACTICE THESE STUDIES, BASED
UPON THE BEST TEACHINGS OF REPRESENTATIVE,
MODERN VIOLIN PLAYING

BY
EDITH L. WINN



NEW YORK
CARL FISCHER
1913

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FIORILLO.



FEDERIGO FIORILLO was born in 1753, at Brunswick, where his father, a Neapolitan, lived as conductor of the opera. It seems that at first Fiorillo was a player of the mandolin, and later on became interested in the violin. He went to Poland in 1780, and in 1783 was conductor of the band at Riga, which position he filled for two years. In 1785 he played with great success at the Concerts Spirituels in Paris, and also published some of his compositions, which were received most favorably. Three years later he went to London, where he seems to have met with little success as a violinist, since he only played the violin part in Salomon's quartet-party. His last public appearance in London was in 1794, when he performed a concerto on the viola. There is very little known about the rest of his life, except that from London he went to Amsterdam, and was in Paris in 1823.

Among his numerous compositions are duos for violins, for piano and violin, and violin and violoncello; trios for flute, violin, and tenor, for two violins and bass; quartets and quintets for stringed instruments; concertos for the violin; concertantes for two violins, etc. These, though somewhat dry and old-fashioned, were favorably received, and show him to have been an earnest musician.

However, there is one particular work, his *Thirty-six Caprices*, or *Études*, which is known and valued by every violin player, and which for a long time will probably remain a standard. They rank with the classical studies of Kreutzer and Rode. This work has been edited over and over again, — most recently by Emil Kross. Spohr wrote a second violin part, but he altered the original text to such an extent that his work is hardly authoritative, though decidedly violinistic and interesting.

How to Study Fiorillo.

No. 1.

MANY teachers of note cling to old traditions. The earliest extant editions of Fiorillo, by Ferdinand David and others, have no expression marks for the *Largo* of the first étude. This was originally played

Largo sostenuto.

Whole bow.



forte, counting four very slowly. The tone should be full and even, there being absolutely no variation. This is excellent practice for those who are inclined to play with a weak tone near the point of the bow. A broad stroke requires a fine arm and excellent bow control. The elbow joint should be very well relaxed. Such passages as occur in the fourth, fifth, and sixth measures should be played with some tone-color and taste, the eighth note being cut in anticipation of the rest.

To cultivate a broad, free bowing and a full tone, one should practice the *martelé* at the point of the bow, where attacks are likely to be weak. Also the frequent practice of the second Kreutzer étude with four notes

slurred is excellent, the bowing being at the point, middle, and heel. Then there are staccato scales, which aid the student in securing a fine tone and freedom of style in the upper half of the bow: 1. One down stroke and six notes staccato on the up stroke; 2. Two down, at point, and two up staccato; 3. The same exercise, using triplets. Begin with the "G" scale in three octaves. The next thing to govern is the broad continuous tone. This can only be done by long and arduous practice of slow scales. A Berlin teacher plays one note for two minutes with no variation in force or intensity.

THE ALLEGRO.

The Hermann edition requires that this part of the first étude be played staccato. It is impossible to keep this up during the whole exercise. The original intention of Fiorillo was that it be played legato, with a broad,



free stroke. The triplets are played in the same manner in the upper third, or toward the middle of the bow. The sixteenth notes must fall with evenness at the middle of the bow. This is an exceedingly fine study for securing a flexible wrist, and should be practiced very carefully.

At the *Hochschule*, in Berlin, few of the teachers stress Fiorillo, preferring the Kreutzer *Études*, followed by the

Rode *Caprices*. Fiorillo has much to offer that Kreutzer¹ does not stress at all; therefore the études are very valuable.

No. 2.

This étude is very frequently played in a mild manner, too slow for the original intention of the composer. As the allegro of the first étude is not possible at the proper tempo with the staccato bowing, so the second étude loses its character if not played in a martial style. *Maestoso* means military or majestic in character, with broad bowing and strong accents. The first two notes sweep



the whole length of the bow. The third note is also full bow, but very short. A quick stroke, with the bow passing rapidly over the string, is the proper one. The whole exercise is played forte. In the second measure, the bowing is short and crisp at the point of the bow, the first group naturally being played with the whole bow. The third measure is legato, broad and free. Trills should be regular and of exactly the right length. All passages like the second measure are usually played at the point of the bow. After the first bar, some position work may be used (second measure). Trills with the fourth finger are very difficult for some players. Practice

¹ For detailed and thorough study of the Kreutzer Études see *How to Prepare for Kreutzer* and *The Study of the Kreutzer Études*, both by Edith L. Winn. Published by Carl Fischer, New York.

slow trills daily with the third and fourth fingers. The first finger trill should be practiced very slowly and evenly, great care being shown in string transfers at the close. In octave work two fingers must fall at once with force and precision. The whole hand moves. In double stops, the fingers must fall simultaneously. Double trills are not much more difficult than single ones. They should be played with an even tone, and the fingers should fall with freedom. If the fourth finger is weak, try some exercises from the *Halir Tonleiterstudien*, repeating the exercises, faster and faster.

The measure immediately preceding the long continuous trills should be played with a down bow. Practice this passage without the continuous trill on C, at first (use a long smooth note and lightly dip the bow on the D string, as if playing a little accompaniment). Let the trill be continuous when changing from up to down bow and vice versa. Every note should be cut shorter if before a rest. This must be observed through the whole exercise. All chords should be played with a broad tone. This exercise, so often neglected, should be played long and faithfully, for it is the basis of other work which follows logically in study.

When playing the "22d Concerto" of Viotti, I always return to this étude of Fiorillo and review it for the sake of the trills. This, with a favorite étude of Kreutzer, aids me greatly in bringing my left hand under control. The octaves are played near the point of the bow.



This is one of the most artistic of the études, especially useful when one is considering such a work as the "22d Concerto" of Viotti.¹ Another useful work is "Je suis

¹ See newly revised edition by Ovide Musin. Published by Carl Fischer, New York.

le petit Tambour," by David,¹ a composition now almost obsolete in a violin teacher's repertoire. Avoid a trivial style. The staccato is not absolute. The tempo and character of a work govern that matter. The second line has been marked in different ways by those who have revised Fiorillo. Note the Kross bowings:



I prefer separated strokes in passages like that of the second measure.

In double trills the fingers fall together with elasticity rather than force. Be very careful to define the exact interval in the trill. Do not disturb the tempo. Syn-copation must not be forced. In trills in the half-position play close to the saddle of the violin, and do not raise the fingers until necessary. Play the chord of the new key as a chord, not as an arpeggio. The bowing is as follows, with a broader stroke than the staccato mark would indicate.



Do not disturb the theme by forcing the accompaniment or by pausing. The bow lies lightly on two strings,

¹ See newly revised edition by Gustav Saenger. Published by Carl Fischer, New York.

dips, as it were, upon the neighboring string, to obtain the legato. Bow control in this case is of great importance. Use the following bowings. The parts of the bow in which each passage should be played are indicated:



Play the last line with authority, the chords being slightly in the arpeggio style with a stress on the lower note, the tone being firm to the end of the bow.



No. 3.

This étude is played in two ways: first, a staccato run, up bow; second, the mixed staccato and legato stroke, up bow. A free arm is desired. While the short staccato with the wrist stroke is eminently useful, the more brilliant staccato with the arm stroke is desired. Naturally,

the wrist and forearm are free, though the lateral stroke of the wrist is not desired. Play in the upper third or near the point of the bow.

Allegro.

No. 4.

This étude is one of the most useful in the book. A free, broad, slightly detached stroke, in the lower half of the bow, is preferred to a short staccato.

Moderato.

w. B.

h. B. M. $\frac{1}{3}$

Professor Halir would teach double-stops and scales in thirds in a free, broad style, lower half of the bow (note fingering in the second position).

The whole bow may also be used. Play the scale runs, second line, in the manner outlined in Halir's *Tonleiterstudien* (G.B. or U.H. raise the bow after each group).



He assumes that short position movements make a more perfect scale in thirds possible. I will outline the bowings for the next three lines. Keep the theme prominent. Raise the bow slightly from the strings in defining phrasing.





The double-stops in the higher positions naturally fall in the middle of the bow. Attack the chords with the up bow firmly, and play three notes together. A free, rather detached bowing in the middle of the bow, using the artificial spiccato, occurs at the close.



1. h. B.



Slightly accent the slurred group of two notes; raise the bow between strokes. Play in the middle third of the bow.



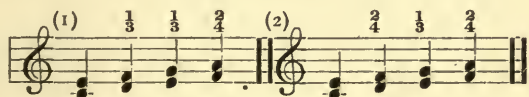
It is not always advisable to take these études in the order in which they occur. The same rule applies to Kreutzer and Rode. It is possible that the student may have some weak point which requires a review of several études of a similar nature. For instance, I recall having been made to play the second Kreutzer étude¹ many times while studying other works, because my forearm was not free. The eighth and ninth were frequently reviewed. Herr Markees, in Berlin, was a great taskmaster, and frequently sent us back to the twelfth Kreutzer. I do not recall ever having studied the first Kreutzer, nor the famous arpeggio étude. Leopold Lichtenberg, and several other artists, teach both of these. The first is very useful for graduation of tone. In the seventh and eighth Fiorillo we find material for tone graduation. Let us practice the crescendo and decrescendo faithfully, using examples from my "Three Octave Scales."

We must be patient with this work. It is one of the most difficult things in the world to produce a beautiful crescendo and diminuendo. In connection with this let us turn to the Bach-Gounod "Ave Maria," and play it *as written*. The famous Bach "Aria" is another example; also the Händel "Largo." A question has often been asked: Does the bow remain parallel with the bridge during such work, or at a stated distance from the bridge? Most emphatically not. The bow is nearer the bridge in a crescendo passage, and right over the finger-board in the diminuendo. There is a mistaken notion among students that when one plays pianissimo very little bow must be used. Never was there a greater fallacy. The softest tone is produced by gliding the bow swiftly over the strings, its entire length, without pressure and over the finger-board, not near the bridge.

It is one of the most difficult things in the world to produce a soft, resonant tone. It is easy enough to play loud. So it is with singing. I have learned more about the principles of tone from voice teachers than from violinists. While playing these études, review con-

¹ See *The Study of the Kreutzer Études*, by Edith L. Winn.

stantly. Play number one over and over. Number two with the Halir thirds, in C, must be practiced daily. Halir plays double-stops, using the second position instead of the third, and going from second to fourth and sixth. It requires less shifting and is very playable. Always play the double-stops singly, then two slurred, then in groups of four notes, and finally eight notes. After a time play a whole scale up on one bow (two octaves C) and down with the opposite bow. Very few amateurs can play the three octave scales thus. I prefer the C scale, as it is easier for the hand. Halir says that a student should be able to play thus (1) or thus (2):



No. 5.

Allegretto.

In connection with the study of number five, let us turn to Sevcik's *School of Bowing*.¹ I had always believed that the importance of bow-technic had been overestimated, until these works of Sevcik proved beyond a doubt the great advantage of systematic study of varied

¹ *School of Bowing*, by O. Sevcik, Op. 2 in two Books. Systematic and progressively graded technical bowing exercises. Published by Carl Fischer, New York. Price, 75 cents each book.

bowings. The Sevcik system is wonderful. There are exercises for every possible limitation in violin study. The great question in bustling American life is how to abridge a system only possible in a land where virtuosos study "from the cradle to the grave." Many wise teachers (for Americans are, above all, practical) have used the Sevcik works with success, and yet have not surfeited students with the same.

Let us consider Op. 2, Book 2, Section IV. First master the progressions, that is, learn the exercise by heart. Keep the fingers of the left hand *ready* for use. Practice all exercises with slurred and single bows at point, middle, and heel of the bow. I usually suggest to pupils to practice exercise thirty-two faithfully before working at the fifth Fiorillo, with three notes to a bow just below the middle. Afterwards use six to a bow; then twelve. Practice number five in octaves at the middle (play both notes at once). After that, play as marked, accenting the first of every group of two notes. One can go on with the Sevcik studies indefinitely, but I urge pupils to practice these special ones for string-transfers half an hour per day, at least. Always cross the strings lightly. In octaves, move the fingers simultaneously, with no crescendo or forte.

The Hermann edition uses the crescendo, forte, and pianissimo marks. Play at first with *uniform tone* instead, accenting slightly the first note of a group of two. Watch the syncopated passages in the third and fourth lines, and do not accent too strongly. The accent is on the second note of a group of two. The legato passages of sixteenth notes are with a whole bow; the crescendo must be artistic. There must not be a break in the legato for the sake of the crescendo. We remember the mastery of the subtle principles of tone graduation in Joachim's playing. The special accents at the close of each legato passage (sixth line) are difficult. At the close of the eighth line, give full value to the dotted quarter note and play it forte. The next groups of two notes are detached, the accent being on the second one.

Make the trill long and even. Begin the sixteenth notes, last measure of the tenth line, with up bow. Play at the middle of the bow. Move the first and fourth fingers together in octaves.

No. 6.

*Andante sciolto.*V l. h. B. *tr*

Andante sciolto means about the same as *Andante comodo* (as slowly as you please). At the middle, or upper half, of the bow, cut the notes lightly and accent trills. The second four measures require grace and ease in the upper half of the bow. Remember to discriminate between the short staccato at the point of the bow and the broader detached stroke. Be very careful of intonation at this point.



The opening measures in the seventh line may be played with a raised bow stroke, middle of the bow. Play near the point of the bow in the last four or five measures of the étude, lightly and elegantly.

Important points to remember in this étude are: Passages bowed near the point are light, as a rule; passages requiring broader bowing are played forte. Always raise the bow slightly for an attack. Each group must be well defined, with accents strong. Pause long enough between the groups to gain poise. Always draw a long bow at the middle with sufficient length to be free and to secure tone. In this exercise, as in many others, the left hand is of most importance. It must be ready. Do not lose time by the trill. Play the single notes freely. These are not staccato. Whenever the staccato occurs in the Hermann edition, as a rule one must play in a broader style. Those old composers did not use the staccato much. Witness Fritz Kreisler playing a work of the period. He gives it more tone-color and varied phrasing than in its period, but he uses very little short staccato work. Number six is a joyous, light work of the French school. It must be technically clean cut, and clear as crystal.

No. 7.

While *allegro* with the old composers was not like our modern *allegro*, an *adagio* was practically the same as at present. Full bowing and a broad, free tone, as well as great dignity, were demanded. I do not believe that the early violinists played with as great warmth of tone and freedom as is now secured by artists.

The old masters played correctly and classically; they used the crescendo and diminuendo, and were masters of tone graduation, but they did not give the emotional treatment to their subjects that is now an apparent necessity. This étude begins pianissimo, but one must cultivate a "concert hall" tone, and make a crescendo in the first two measures; the same in the next group. Tone-color is a prime essential in this étude. Embel-

lishments must never interfere with rhythm. Note the *adagios* of Mozart's quartets. The old writers used embellishments because they lacked intensity and were not skilled in the use of the vibrato. Although number seven is not difficult, it must be technically perfect. At line two repeat the up bow on the second note of the second group. Always do this for beauty of phrasing. Keep broad bowing when possible. Note in the sixth line some peculiar rhythm. Count four steadily, using no embellishments, at first.



The embellishments of the seventh line must not interfere with rhythm. In bow length one must not be hampered by exact rules. Let the nature of the passage decide the bowing. One must not keep trilling if the phrasing demands a pause. The opening measures of the *allegretto* are played at the middle of the bow, the staccato note being lightly played. The *allegretto* comes in jocund, with a slight pause between groups, in the upper half of the bow. Try to maintain a *forte* throughout.

Largo.



No. 8.

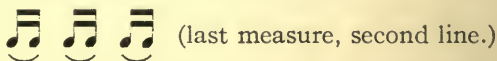


This is a dignified and stately étude which requires very much shading. It is one of the most artistic of all, similar in character to the first part of number one. The teacher may count eight instead of four, if desirable, as we sometimes do in the *andante* of a Mozart quartet. Give the dotted sixteenth note a little more time, to suit the nature of the work.

Again I would call attention to the second Kreutzer¹ étude, and slow scales with the crescendo and diminuendo four times on one note. Many claim that the vibrato affects the quantity as well as the quality of a tone. At any rate, the vibrato must be used in such works.

Play the 4th, 5th and 6th measures of the first line as indicated.

In the next measure change  to  before the high G. After the double bar, practice long and faithfully the crescendo note in the 4th position. Do not force the syncopation; use the whole bow. Raise the bow slightly when you have groups of two notes, thus:



Play the last measure after *restez* on the A string, going into the 5th position on C#, and remaining there during the next three measures. Come down to the third position on D. Play the trill in the fifth position. Detach the groups of three notes, slightly raising the bow. Be very careful not to hurry the *tempo*. The thirty-second notes are played very legato, and the following fingering is preferred:



¹ See footnote, page 3.

No. 9.

Allegro.

With the upper third of the bow.



This étude is marked *allegro*. It is not so rapid a movement as to interfere with a free forearm stroke. The *martelé*, or even a slight staccato stroke, is not as useful as a broad, free bowing in the upper half of the bow. The student will observe that while some modern editions suggest the staccato, it was not true to the traditions of Fiorillo's time.

Begin with the upper half or upper third of the bow. A free swinging stroke is desired. At the beginning of the sixth line play lightly near the point of the bow and on the edge of the hair:



We do not make string-transfers by tilting the bow from side to side. We play on the edge of the hair, the long string-transfers being made with a movement from the shoulder, if more than two strings are used. Halir

insists on the mastery of scale runs from the highest note of the scale. The pupil must *think* the tone at once, then he must take his position without effort and remain in that position as long as necessary.



After we leave the third position, the thumb goes under the violin in a horizontal plane. The fingers must fall well over the strings, without unnecessary movements. One may rest the palm in the third position or not, according to one's physical limitations, but there must be no pressure at the base of the first finger and no depression of the joints of any finger in the positions. All fingers should seek their places at once and remain fixed, unless one is playing vibrato. The character and tempo of an exercise determine how it shall be played. The first finger must always remain *near* its original place, so that the position may not be disturbed as a whole. Whenever the fourth finger seeks a place, the first should fall at once into its position; that is to say, the position must be mastered. In this étude the bowing is varied, a sure test of mastery of several styles or forms of triplet playing. One thing the teacher must insist upon: that the bow remain usually on the outer edge, also that accents that fall with the up bow shall be well defined. The closing chord, according to the tenets of the Berlin school, should never be played like an arpeggio. Other schools differ in this respect.

No. 10.



This étude is similar in style to number nine. It should be played in the upper part of the bow, *forte*. In taking the fifth position on the last note, first measure, the first finger passes at once into place and remains there. It is a very common fault, and entirely opposed to a fluent left-hand technic, to allow the first finger to be released when playing in the higher positions. Note the Halir exercises for sliding quickly from the third to the fifth position and back. One must remember that the thumb does not *press* on the neck of the violin, also that it slides at once around the neck of the violin when passing to the fifth position. One must never press with the fleshy part of the thumb. The pressure point is below the joint, *on the bone*. Also, the chin must relieve the thumb of all care as to support.

The fourth and fifth lines should be practiced near the point of the bow, and memorized. After playing a run several times, the progression is mastered. The player should play the whole passage mentally, then place the fingers on the strings exactly as they will fall. I have often asked my pupils to write down the arpeggios as an evidence that they knew the musical content of certain études. Again we must insist that all the fingers seek a new position at once. The strings should not be pulled from side to side in the higher positions. This causes false intonation. While a fairly free forearm stroke is desired, with accentuated first notes of triplets, the staccato is not usually practical. Too little bow

gives no character to the work. Too much bow causes a jerky movement of the forearm. Intonation is difficult in the half-position, hence students must play such passages many times. The fingers must be prepared for what is coming. In all étude work we must read ahead and place the fingers mentally before we come to the next passage. In the half-position work, fourth line, you will observe that the note followed by two slurred notes may be played staccato lightly near the point. A long stroke is dangerous to the freedom of the forearm. We swing the forearm, the shoulder joint being free, the arm following the wrist in passages like this:



We also play near the point until the bow arm is free. Single notes are played staccato, lightly. Such passages as this, requiring slurred notes, should be accented in this manner:



The bow should be free, placed on the edge of the hair as much as possible, with a slight undulating movement

of the wrist, not interfering with the legato. Contrasts of legato and staccato need not be observed, the staccato being less marked than previously.

In passages like this:



the legato must prevail, the proper note receiving its accent. Whenever it occurs, keep near the upper third or point of the bow (the single notes being sometimes played spiccato).



The eleventh line requires some contrast between the staccato and legato. Very short slurred notes should be played near the point of the bow. (Play single notes spiccato.)

Now we come to one of the most difficult things in violin playing, string-transfers, skipping one string. (For the development of the bow-arm at this point, Sevcik's *4000 Bowings*, Part II, Sections III and IV, are very useful.) The arm moves freely from the shoulder, the motion being away from the side. The bow remains on its edge as much as possible. Accents, even when a note falls as a second one in a slurred passage,

must be observed. *The fingers should seek their places simultaneously.* Keep near the upper part of the bow, the wrist moving freely, not being under the plane of



the elbow; the fingers are relaxed, the fourth being on the bow-stick. As an example of staccato bowing and the running legato combined, this étude is very useful.

No. 11.



Many teachers claim that this étude should be practiced at or near the point of the bow. A somewhat broader and freer forearm stroke is more useful. As in other examples previously analyzed, the staccato is not wholly desirable. The trill should be accented, and there should be no variation in the equality of notes because of the trill. Hardly more than two trills are possible. The student should read a whole measure at a glance, and place the fingers at once in position. Perfect freedom of the elbow joint is desirable. A free stroke of the wrist is necessary in short string-transfers.

After the whole *étude* has been played in this broad, free style, play it entirely through with short staccato bowing, about two inches from the point. In the fifth line, the arpeggios are not played in the half-position. As to position changes, remain in one position until it is necessary to move from that position. The sixth line contains the third position followed by the sixth. The fingers should fall at once into the sixth position, the entire hand moving back to the fifth when necessary, the thumb acting in unison with the fingers. Pupils must be perfectly familiar with position work. When the fifth and sixth positions are to be used, the thumb lies flat under the neck of the violin and the fingers are curved over the strings. Never move the hand or depress the fingers until the work in a certain position is finished. We now come to a passage in which we take high E in the fourth position.

Those students who have not been trained, like the followers of Halir, to play three octave scales and arpeggios, beginning on the highest note, are likely to make errors at this point. To the student of Fiorillo, however, one position should be as familiar as another.

Again, we take F# in the fifth position, but this is not so difficult, as we have just played G. The prevailing difficulty with players is that they continually get ready for a new position before it is time to do so, giving the hand a restless motion, and changing the position of the fingers so that they play falsely. The thumb is invariably too slow in slipping under the violin. The thumb at the middle joint must be depressed, and there must be as little pressure as possible there; the chin, resting firmly, makes freedom possible for the thumb. It is very noticeable that Kubelik has marvelous facility in taking the high positions, his fingers falling into place with surprising dexterity. He has a perfectly trained hand. As before, the player glides with the entire hand back to the fifth position, then to fourth, and lastly to the third; again, we take the fifth, then fourth, then third, second, and first positions. The thumb must be absolutely free,

with no pressure at the middle joint, and always in advance of the first finger, the hand moving as freely as possible.

The transfers across four strings should be made with ease, the arm moving out to the side from the plane of the shoulder, the wrist being free. In changing positions, the finger last used moves into the new position. The secret of playing this work well lies in the *absolute freedom of the thumb*. Students may observe that in the last line the transition must be made from the sixth to the first position, the hand reaching far over on the G string, the thumb resting on its tip, yet never quite released from the neck of the violin.



This étude is most valuable as a study of positions, while it offers no varied bowings. It is purely a technical exercise, radically opposed in style to the beautiful examples of cantabile playing offered by numbers one, seven, and eight.

No. 12.

Few of the Fiorillo *Études* are played by the student strictly according to metronome time. Not so with Rode. His *Caprices* are often studied abroad for three years; and, by the time the student has completed them, he plays them like finished pieces, at metronome time. Often, too, the Rode *Caprices* are memorized, but the

Fiorillo *Études* rarely are. The Berlin school neglects Fiorillo to a certain extent, but Halir, one of its best exponents, spends considerable time in the study of them, giving to them the grace, vivacity, and lightness of the



French school when the text so demands, and also striving for the breadth of the German school in pure cantabile work, as found in slow movements. For intricate bowings Kreutzer, with the supplementary Massart¹ bowings, is adequate. Fiorillo's *Études*, as previously stated, cannot be studied in their order. Individual needs govern the teacher. Perhaps one student may be studying Fiorillo, while also studying the more difficult trill and double-stop *Études* of Kreutzer. Some of the Kreutzer *Études* have never been given to me by teachers. It is equally true of Fiorillo. If I seemed to have a weak point in technic, or if my bowings were stiff and angular, I returned to Kreutzer. I was taught Kreutzer and Rode, over and over, in Berlin. Many of the Berlin teachers say: "Get technic from the standard Concertos. Do not spend too much time on technic pure and simple." The question in the mind of the Joachim School is "How is it possible for the Sevcik followers to have a repertoire, when they are made to study technical works of such length and seriousness as those of Sevcik?"

¹ *The Art of Studying R. Kreutzer's Études*, by L. Massart. Four hundred and twelve examples, compiled by the advice of the author. Revised, translated, and edited by Gustav Saenger. (English, French, and German Text.) Published by Carl Fischer, New York. Price, 60 cents.

The twelfth étude of Fiorillo is not one in which technic is prominent. Its object is mainly the freedom of the bow-arm. The fingers of the left hand should be placed lightly over the strings, in readiness for their movement. They should anticipate a change of position. If the left hand is ready, bow technic is more easily secured. Note in the Hermann edition that the étude is marked *forte*. It should be played lightly, the upper third of the bow being used. There should be no marked contrasts of the legato and staccato; in fact, the staccato mark is not to be interpreted as necessary in such études as this, because the stroke is so free. It would be impossible to play this étude *forte* in the upper part of the bow, and give it lightness and grace. The short staccato also gives less breadth to the stroke. In similar passages the length of bow used should be about uniform. Note the inclination to cut the second note of a group of two tied notes in anticipation of a single staccato note. This should be avoided. All violin jerking of the bow on single first notes of a group should be avoided. The student should be careful to slide the thumb well under the neck of the violin in the fifth position passages. Do not move the hand while in one position, in anticipation of the next position. Do not depress the fingers in the fifth and sixth positions before passing to the third.

In this passage avoid forced accentuation:



Continuous syncopation should be uniformly smooth and even. Nothing is of such value to a violinist as a

perfect command of the transition from the third to the fifth position, and vice versa. Many faults of technic arise from too much pressure of the thumb upon the neck of the instrument, thus giving the player no freedom, and inducing a bad habit of bending the thumb instead of strengthening it for the fifth position. If extensions are to be made, slide the thumb a little farther under the neck of the violin, and curve the fingers well.



Note in the sixth line the fifth position passage on the A string. Many players have to move the whole hand at this point, so that the fingers may lie easy on the string. The hand should assume a position which will enable the pupil to play with ease. The newer chin-rests, which are wider than the former ones used, do not seem to enable one to hold the violin with ease. The chin should rest on the edge of the chin-rest rather than far in or on the tail-piece. The muscles at the back of the head become cramped by gripping too hard. A little piece of chamois leather placed between the left jaw and the chin-rest will prevent a bruise of the flesh, the bane of professionals.

In the ninth line we have the form of bowing known as two cut and two slurred notes. The notes that are cut are not to be played sharply at the point of the bow. They are swung lightly along the strings, using about one-third of the bow, the tempo being moderate. Again, the student must be cautioned against cutting the value

of the second slurred note in anticipation of a single staccato note:



Note the *forte* passage in the lower half of the bow:



This should be played in a somewhat disconnected style in the first half of the measure, with a strong accent on the first note of groups of two. The latter half of the measure falls about in the middle of the bow. A free stroke, not too short a staccato, is preferred.

The tenth line opens with an arpeggio played *forte* with staccato and legato strokes. The next similar passage is played pianissimo, in close imitation as to style. All passages of this nature are smoother in the upper part of the bow. Avoid forced accents or any movement which interferes with free bowing:



In the twelfth line a short legato passage is played in the upper half of the bow rather than with the whole bow. When one passage closes with down-bow, there should be no break in passing to the up-bow. Two notes

slurred lie in the upper half with as long a bow as the tempo will allow. In passing from a long legato passage to a short one, it is well to estimate so well that the part of the bow desired may come at once under control. All passages requiring quick transitions on four strings should be played as broadly and with as free a bow-arm as the tempo will admit; in other words, too little bow gives no value to the passage, while a light stroke with a longer bow is made more valuable. Naturally, if the tempo is increased to allegro, we must remain near the point of the bow. When four strings are required, the bow-arm must be higher, and the distinction between a forearm stroke and a pure wrist-stroke must be well defined. In rapid legato passages all pressure upon the bow-stick must be avoided.

Keep the legato work that follows in the upper half of the bow, avoiding pauses between bows, or unnecessary accentuation. Short groups of slurred notes must be played near the point of the bow. Short string-transfers are made with the wrist, and three or four string-transfers with wrist and arm, the bow never being tilted on its inner edge. Play on the outer edge of the hair as much as possible, resting the bow on two strings, or as nearly so as possible. Do not release the fourth finger from the bow-stick. Rest it at least against the stick if not on it; all work, especially in the lower half of the bow, demands this security of the hand. For string-transfers of this kind, see Sevcik's *School of 4,000 Bowings*, Parts III, IV, and V; Casorti's *School of Bowing*;¹ the work of Hans Sitt, Op. 92;² and the Kross *Art of Bowing*.³

¹ *Technic of the Bow*, by A. Casorti, Op. 50. A standard work of its kind. Published by Carl Fischer, New York. Price, 75 cts.

² *Technical Studies*, by Hans Sitt, Op. 92. Part I, Exercises and Studies for the Cultivation of the Left Hand. In three Books. \$1.00 each. Part II, Exercises and Études for the Special Development of the Right Hand. (Technics of the Bow.) In three Books. \$1.00 each. Published by Carl Fischer, New York.

³ *The Art of Bowing*, by Emil Kross. A practical, theoretical guide for developing the technic of the bow and for acquiring a fine tone. Price, \$1.00. Published by Carl Fischer, New York.

No. 13.

Andante.

This graceful and interesting étude partakes of the qualities of the French school with added dignity. The *andante* must be smoothly played, the portamento work being given especial value through position changes.

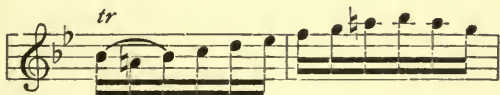
Strange as it may seem to the amateur, artistic phrasing begins with études; for instance, many of the *Études Brillantes*, by Mazas,¹ furnish excellent examples. A natural crescendo occurs in the last four measures of the first line. The *andante* is graceful and dignified, a perfect example of legato playing. Transitions from third to first position should be made without disturbing the beauty of phrasing. It would be well to analyze this *andante* with students, pointing out simple rules of phrasing. In groups of two notes, accent the first slightly and pause between groups, closing the phrase with a slower tempo. It is of the utmost importance that rules of phrasing should be taught in études and applied to the standard Concertos. If études mean anything, all that is contained in them should be brought out. This relieves dry and lifeless study, and gives us ample opportunity to make musicians, not machines.

The *Presto* must first be practiced slowly until a com-

¹ *Seventy-six Melodious and Progressive Studies*, by F. Mazas, Op. 36, in three Books. Book I, *Études Spéciales*; Book II, *Études Brillantes*; Book III, *Études d'Artistes*. Price each, 50 cents. Published by Carl Fischer, New York.

mand of bowing and technic is possible. The octaves are played in the upper half of the bow, with a slight accent on the first note of each group, the groups also being slightly separated, though the bow is not raised from the strings. Keep nearer the point than the middle of the bow. Do not hold any note too long. Make phrasing clean-cut.

The fingers work simultaneously, and must not leave the strings during a passage. In playing octaves, relax the wrist inward and curve the fingers well. Keep the thumb free and in advance of the first finger. Everything depends upon the holding of the violin with the chin, not with the thumb and first finger. The bow-arm must be very free. The player should not be timid, sliding the fingers into place. *The hand and fingers move together.* The trilled notes should be played with a sharp accent, the legato being contrasted with a short, crisp staccato in the upper part of the bow, about two inches from the point. This passage should be played near the upper third of the bow.



Notes not marked staccato are to be played freely, with a forearm stroke. Place the fingers at once in position for arpeggios. Note the suggestions of the Kross edition of Kreutzer, in this respect. By the time the student has reached Fiorillo, he must be familiar with all forms of bowing. He is now to apply himself to technic.

String-transfers must be made easily. Returning to the octaves, one must play with a free running legato in the upper third of the bow. Note the arpeggios, which must be played staccato very crisply near the point of the bow. There is a prevailing tendency among students to play the slurred legato notes with a longer bow than the single detached notes. A freer style is that of uni-

form length of bow throughout. When it is possible, play a long swift stroke in preference to a short one in passages of this kind:



In a sudden transition to high D on the A string, the portamento is allowed. The stroke is a forearm one. Now we return to the octaves. If there is any trouble at this point, play the notes together until the pitch is quite accurate. There is also another advantage. In octaves the bow lies on two strings, and this is an aid to the mastery of a pure legato in a passage in which the notes are not played together. Note the almost perceptible crescendo as the octaves progress. After several measures in which the forearm stroke is used, we come to short groups near the point of the bow. In the fourth line from the end, we return to the short passage, to be treated somewhat freely.



In passing to the seventh position on the D string, avoid a nervous jerking or undue pressure upon the bow. The portamento is naturally desirable.

The arm should be well under the violin in the octaves on the G and D strings.



The last chords are not played like arpeggios. They must be full of decision. The down-bow is used in each case.

No. 14.

Adagio sostenuto.

On the G string.



It is an erroneous idea that those outside of the French school sometimes entertain concerning the nobility of tone of that school. In cantabile work, tone-color and proportion are sought and obtained. Brilliancy, vivacity, and piquancy belong to the French temperament, but depth, dignity, and nobility are possible, even in a Frenchman. Hence it is that such exponents of the French school as Thibaut, Kreisler, and Marteau play an *Adagio* with beauty and nobility. The German school, while essentially lacking in versatility, lightness, and elegance, as compared with the French, excels *only* in

breadth of tone, purity, and dignity. It is absurd in these days of constant comparison between schools, considering the frequent study of great artists in several Continental schools, to assume that any one of them has the only legitimate interpretation of the classics. The French-school artist plays Corelli and Tartini with more poetry and varied tone-color than the German-school artist, giving to all the classics of that period more modernity and consequent beauty than they ever possessed in their time. Again, the present use of the vibrato gives warmth to any classic. I speak of these things because one can learn to play the *Adagios* of Fiorillo and Rode in Paris.

In connection with this étude, played largely on the G string, it would be well for the student to study such works as the Raff "*Cavatina*," the Bach "*G String Air*," an Air from a "*Suite*" by Johann Mattheson, and other works which will give one perfect freedom in the higher positions on one string. The G string has always been a favorite one for beautiful slow movements of Concertos. Both Bach and Paganini realized its possibilities. Possibly the student holds the neck of the violin too tightly with the thumb. The latter must be ready to move quickly into any position, the fingers being well arched in the very high positions. A perfect command of the legato and fine discrimination in the use of the portamento are desirable. One should avoid sliding up and down the strings when the phrasing does not demand the portamento. Do not hurry the movement. Pause between phrases to give added dignity. In playing very high on the string, do not press upon the strings too heavily with the bow, as the length of string is now so short that additional pressure gives a rasping tone. Practice the crescendo. Economize space in long bowing. Do not allow the fingers to leave the strings at such points.

A perfect legato can only be obtained when the fingers and bow are in perfect sympathy. A somewhat dignified trill is necessary. Maintain the proper tempo. In

the last line preserve the legato even if the grace notes seem to disturb it. At the close begin the trill slowly; then increase the rate. If the student fails in the command of the higher positions, use the Halir studies daily. Freedom will soon be secured.

No. 15.



You will observe that the older composers of technical works used easy keys. They themselves were players of the violin, and knew how to write in a violinistic manner. You will also observe that two methods of playing this étude are indicated. As a special daily exercise, in connection with this étude, I would suggest Sevcik's *4,000 Bowings*, Op. 2, Part 2, Sections III and IV, two and three string-transfers. After playing these exercises for an hour, including the Halir legato studies, pages 1 to 4, *Tonleiterstudien*, the wrist and forearm are supple for the daily work, while the left hand falls easily into line. In all technical work the left hand must be trained to anticipate the bow-arm. More depends upon the left hand than upon the bow-arm, hence the necessity of strong fingers and an ample technic.

Allegro is an elastic term in the classic études. Play slowly and without stumbling until you master the content of the work, then increase the tempo. The preferred method of playing this étude is the lower one. Play in

the upper third of the bow, not *forte*, at first, until freedom of the bow-arm is assured. A lateral stroke of the wrist is not necessary. The wrist should be flexible and free, however. Play a smooth, running stroke, for a pronounced staccato is likely to make the muscles of the fingers and wrist rigid, unless one has perfect command of the bow-arm and hand. The student should train himself to read ahead of the measure he is playing. Place all the fingers in position at once, whether a new position is to be taught or not. A prevailing tendency in this work is to play with a stiff arm and to use too rapid a tempo. That is not wise. Play slowly until freedom is assured. The sequence of positions should not trouble the player. String-transfers should be made on the edge of the hair, or as nearly so as possible, and there should be no "tilting" of the bow from the outer edge to the middle and then to the inner edge of the hair. Keep the forearm high enough so that the bow lies easily on two strings. Always anticipate string-transfers by practicing arpeggios on four strings, with the entire arm well arched and no break in the curve. While many short string-transfers, especially at or near the point of the bow, require only the use of the wrist, there is an almost perceptible movement of the arm from the shoulder, so that the curve described on the strings may be easy and graceful. This is one of the most important things in connection with the obtaining of a beautiful legato. A study of my *Three Octave Scales*,¹ with varied bowings, in the upper half of the bow, should be carried on during the entire study of Kreutzer and Fiorillo. Note the difficulty of easy string-transfers in the sixth measure. These are very treacherous, if one has not mastered the two suggested bowings in the first five lines. Now, let us take the passage slowly near the point of the bow, the first note being played lightly staccato, and the next two slurred notes staccato on the up bow. Do not jerk the first note of the group of three.

¹ *Daily Exercises and Three Octave Scales*, by Edith L. Winn. Published by Carl Fischer, New York. Price, \$1.00.

Sometimes teachers prefer to use single detached bowings throughout the exercise. That is not desirable; in fact, all students of this work should have a thorough knowledge of positions. I do not believe in the practice of many and varied bowings in connection with Fiorillo. We have practically fixed the fundamental bowings in the first twelve Kreutzer études. At present many teachers are using the Sevcik *4,000 Bowing Studies*, and carefully teaching Mazas' *Études Brillantes*.¹ Sitt and Dont must inevitably aid in the mastery of bowings, as well as of position work. There is so much to learn from standard Concertos that it seems unwise, in our busy American life, to burden the student with too many études. If he can learn the great principles of violin playing from well-known works, or a few well-chosen études, he has time for the study of legitimate classics. The entire Sevcik plan is too extensive and impractical for American violin study; nevertheless, the most progressive teachers are adapting Sevcik to the needs of their pupils. We cannot teach as Sevcik teaches; our entire conditions of life are at variance with European conditions. If the preparatory work for Fiorillo is well done, we may be sure that the student will progress rapidly, and there will be no need of the introduction of many and varied forms of bowing at this point. Review with the flying staccato in the lower half of the bow, also at the middle of the bow spiccato.

Play the following measures at the point of the bow:



¹ See footnote, page 30.

No. 16.

Again, the term *Allegro* is a somewhat elastic one. The stroke is at or near the point of the bow, the first note covering enough space so as to allow a longer bow for the three slurred notes. This group should be sharply accented. Play *forte* throughout. Play the longer staccato groups in the second and third line near the point of the bow, using as little space as possible, until we come to the last two notes. Owing to the modulations in this étude, I frequently ask students to memorize it. We usually analyze it. There is a growing tendency among violin teachers to analyze all technical works and pieces with students. Foreign teachers rarely do so. It is a question whether the lesson should include harmonic analysis. That should be taught elsewhere. The violin teacher's duty is to teach the pupil how to *play works*. Harmony and theory should be taught in classes. It is wise, however, to call attention to keys. All the major and minor keys should be studied. Remember the sharp accentuation on the first note, down bow, of slurred groups of three notes.



The trill should be played with a down bow. Raise the bow slightly between octaves; also play at the middle of the bow. Accent trills. The fingering in the last three measures is as follows:





No. 17.

Adagio.

A brief glance at this étude would naturally give one the impression that it is played in a light manner. It is, however, one of the most interesting *Adagio* studies in violin literature. The Fiorillo études are not single detached studies. They flow into each other, as it were, naturally, and with sufficient variety as to tempo and themes to make them fascinating and agreeable. This étude leads into the more rapid eighteenth étude gracefully and with dignity. Both études are usually taken out of order, on account of their difficulty, and the Kreutzer double-stop études are reviewed. Phrases should be full of meaning, clean-cut and distinct. The fingers must fall simultaneously in double-stops. A slur within a slur requires a slight separation, but not the raising of the bow. Note the exact reproduction of the first phrase, with the position of notes inverted, in the second phrase. Note the second and third measures, second line, the short staccato being avoided.

W. B. Nut. Nut. W. B. W. B.

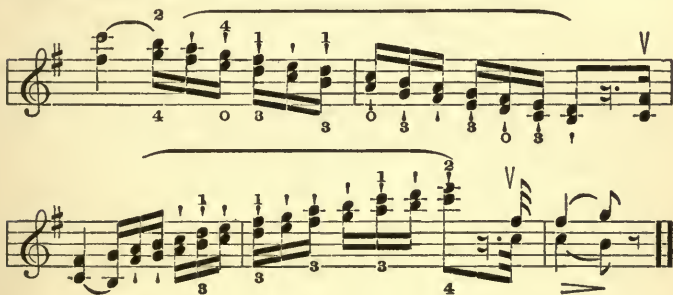
mf

The long staccato double-stop passage should be played with slightly detached notes, not staccato in the extreme sense, with a slight ritard toward the close, about two-thirds of the bow being used, so that the following legato passage may be free. The next two notes slurred must be played near the point of the bow, followed by a staccato passage, as before played lightly and detached, with a free running stroke. When there are groups of two notes, the first is accented. Phrasing must be clean-cut at this point:

IIa.

Naturally there is a ritard at the close. The first part of the étude begins on the tonic triad, with the fundamental note absent. It is well to call the attention of the

student to the fact that the second part of the étude opens with the dominant chord, the fundamental note being absent. There is a decided pause in the fourth measure, owing to the demands of phrasing. The student should play one phrase repeatedly until mastered. The fingers move simultaneously into new positions. They must take the position at once. In the third line the accompaniment to the theme must be lightly played, no note being carried over a rest. Do not accent in syn-copated passages, nor play the note of the accompaniment too loud, giving it more than its value. In the seventh line the short notes or groups should be played almost in a recitative style. The student should think his interval at once when suddenly passing to double stops; in the higher positions the fingers fall together. The long runs may be played more nearly in staccato style. In the third measure from the close, play the thirty-second note at the heel of the bow.



In order to fully appreciate this étude, it would be well for the student to hear the great singers in such works as *Bocca bocca bella*, by Lotti, or *Vieni che poi sereno*, by Glück, which offer examples of pure technic and beauty of phrasing. I believe I can say frankly that I have learned more about phrasing from the study of voice than from violin study. At any rate the one aids the other, and the student must learn to play

Fiorillo and Rode like an artist, giving to purely technical works a value that will materially aid him in the interpretation of pieces. Style and phrasing are so essential to violin playing that one should hear much good music, and all teachers should be able to illustrate the important principles of bowing, phrasing, and technic.

No. 18.



For finished studies, using double-stops, études seventeen and eighteen are unexcelled. The latter, like the twelfth Kreutzer, may be played for years with profit. The student should not enter upon this study untrained. Beside the preparatory work of Kreutzer and Sitt, there are excellent double-stop exercises of Wilhelmj, Hřimaly, and especially of Halir, used so little as yet in America. Halir's idea is to teach double-stop scales in sections, beginning with the C scale. This étude should not be played rapidly. *Allegretto* is a diminutive term. Play in the lower half of the bow, the bow being raised for each note. The student should place the fingers simultaneously. The fingers move together. The positions must be thoroughly understood before this étude is studied. One may practice it for months with profit. Generally the upper part of the bow is preferred, with a smooth running stroke of the bow. Teachers differ concerning the manner of teaching this étude.

All staccato passages are usually played crisply, with

freedom. Note the manner of playing the Halir double stop scales with varied bowings, i.e.. (1) Lower half detached; (2) Two notes tied; (3) Four notes tied; (4) Entire scale in one bow. It is always best, when a student is advanced, to study these études of Fiorillo first with the bowing as marked, not with easier forms. It is far better to play a passage over and over until correct, than to institute an easy method of bowing. A mastery of technic requires constant repetition. Take the tempo slowly at first. Always *sing* tone and play with as broad a stroke as possible under the circumstances, so as to cultivate a broad, free style. A very light passage may often be played with detached notes, using nearly the whole length of the bow. When playing double-stops lightly, do not press upon the bow-stick; play over the finger-board, with a light loose stroke. The middle of the bow is an excellent place in which to play the double-stops, as found in étude 18 and elsewhere. For small hands I would recommend the following method of playing tenths: Draw the first finger around so that it lies almost flat on the string at right angles to the neck of the violin. Then place the fourth finger in position. It is probable also that this finger cannot be curved. The thumb is well round under the neck of the violin. It must be flat, close up to the neck. Do not release it entirely from the neck.

No. 19.

Allegretto.

With the middle.



This étude begins lightly spiccato at the middle of the bow. With the crescendo the necessity for a broader stroke arises, and we dispense with the spiccato. The

following passage is played toward the middle of the bow the stroke becoming a spiccato:



Keep in the upper third of the bow when the tied notes are alternately long and short. In the seventh line, second measure, play the staccato run at the point of the bow:

No. 20.

Moderato.



As an example of string-transfers in the positions, especially upon four strings, this étude is unexcelled. Play lightly near the point of the bow. Prepare for each change of strings and for rapid position changes by reading in advance. Always keep the bow well over two strings. If four strings are to be used, raise the arm, the entire arm being in the same plane. A running legato at the point of the bow is desired.

Raise the arm out from the side, the whole arm moving in the same plane, the wrist leading. Note the great value of this étude as a preparation for the third movement of the Concerto in A minor by Bach. Short string-transfers require that the two fingers used fall simul-

taneously on the strings. The arm always follows the wrist. If arpeggios occur in the higher positions, place the fingers as upright as possible on the four strings. A variation in point of attack interferes seriously with intonation. Note the necessity for perfect intonation. The wrist leads in transfers, a backward dip securing a perfect legato. Do not secure it by playing on the inner edge of the hair.

If the legato is not easily played, review the eighth Kreutzer étude in groups of two notes at the point of the bow.

A study of Hans Sitt's double-stop études¹ and Section IV and V of Sevcik's *4,000 Bowings* is desirable. If the étude is first played in double-stops, the student gains the habit of thinking the relation of tones, also the bow gains facility, and lies well over the strings.

A running legato passage of two notes to a bow is usually played anywhere from the middle to the point, preferably near the point, if pianissimo. A quick command of the sixth position is not easy. Two fingers, at least, should fall at once into place. The bow should lie almost over two strings at the point, or near it. There should be no visible rise and fall of the arm for two string-transfers. In moving from position to position, the legato should not be disturbed. A slight accent on the first note of each group of two gives character to the étude. In this passage, where more than two strings are to be used, one naturally moves the entire arm.



¹ Hans Sitt, *Technical Studies*, Op. 92. Part I, Book III, Double Stopping, Thirds, Sixths, and Octaves. Published by Carl Fischer, New York. Price, \$1.00.



A slight undulating movement of the wrist, not lateral, gives freedom. Play near the edge of the hair as much as possible. Raise the entire arm for a transfer from the E string to the G, the wrist leading slightly. Describe a curve, not an angular movement. Do not turn the violin far over to the E side. Hold it lightly with the chin and let the body of the instrument be nearly flat, that is, make the angle as small as possible. If the G string is high in the air, the E will be correspondingly low, the arm close, and all legato work or string-transfers correspondingly difficult. The rule of reading ahead and placing fingers on the strings at once always holds good. As examples of this style of bowing, one may mention the Sevcik *4,000 Bowings*, Part 2, Section III, IV, V; also the Sitt *Technical Studies*,¹ 2d part, Op. 92, with the chords played as arpeggios in many ways. There are many other studies of this nature; for instance, the Kross *Bowings of Kreutzer's Studies*, Nos. 1 and 8.² Naturally the student must *think* modulations, even if he is perfectly familiar with his position work. Keep the thumb well under the neck of the violin, so as to compass four strings easily and at once. A wise plan with students who are very careless about making smooth string-transfers is to ask them to play the groups as double-stops singly in the lower half of the bow, using a light detached stroke. When playing such passages as this do not throw the wrist out, necessitating a perfectly flat fourth finger. All fingers should be arched. Marie Herites, one of the best early exponents of the Sevcik school, has a very excellent method of playing

¹ See footnote, page 29.

² See footnote, page 29.

tenths, in spite of her short fingers. She brings her first finger far around, so as to fall at right angles to the neck of the violin. It lies flat in this position and the fourth falls easily into place, slightly curved. The wrist is somewhat out of position, and the thumb far under the violin, but results are satisfactory. Every one can conquer limitations of the hand. No. 20 is not a virtuoso study. It belongs essentially to a good repertoire, but it is not easy, and must therefore be practiced until perfect freedom is secured and intonation is perfect.

No. 21.



Several editions of Fiorillo suggest varied bowings for this étude. We have practiced varied bowings with Kreutzer, Sevcik, and other works. One should be familiar with bowings before the study of Fiorillo. The content of the étude must only be considered. Use a light legato bowing near the point. The question has often been asked, "Does the thumb bend in the fifth position?" After we leave the 3d position, the thumb becomes flat under the neck of the violin. Be very careful of intonation when the key changes. At this point do not change position. It is an invariable fault of students:



A quick transfer from third to second position must be made easily. All passages of a chromatic nature, or in which there are sudden modulations, should be played a good deal until correct intonation is assured. Owing to the great similarity between Nos. 20 and 21, it is wise to play the twenty-second before the twenty-first.

No. 22.

Adagio.

7th Position..... 6th Position.....

p con espressione.

3d Position.....

f

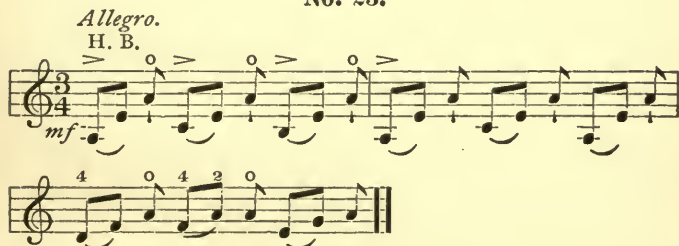
The twenty-second étude is one of the most beautiful adagio studies in violin literature. It is particularly useful to those who are studying the Bach *Sonatas* and the Spohr *Duos*. There is no need of playing the first note timidly. One should be able to *think* A, because of the knowledge of absolute pitch. The position of the note is naturally difficult. The thumb must lie well under the violin neck, in order that the passage on the A string may be played with ease. Do not pull the A string from side to side in the higher positions. This causes false intonation. In the fourth measure use the third position, then change to second position. As to the length of bow required, the volume of notes and number on one bow govern the length, but a uniformly broad style is advocated. One serious difficulty in the étude is the command of the crescendo and diminuendo. Practice the three octave scales, single whole bow slowly, making a crescendo four times. Use the vibrato

freely. Concerning high notes, play without pressure upon the bow-stick, as the tone of a short string cannot be forced. It is of the utmost importance that one should play with correct intonation. The high notes are not as strong in tone as the low notes, owing to the difference in length and vibratory quality of the strings.

We will now turn to the sixth position. The first note must not be forced. The use of the same finger for position implies the portamento. A smooth flowing legato passage is naturally to be played with a longer bow. Sudden leaps from the G string to the E must be made with a high arm and flexible wrist.

Play the bowings as marked. You will observe slurred notes in varied groups. The three notes must be played with a long bow and in as perfect proportion as the longer passage. The power to use the bow wisely is difficult to acquire. Note the passages in the seventh, eighth, and ninth positions. It is absolutely necessary that students be free in the higher positions. Different editions vary concerning the fingering in the last line. The bowing is usually uniform. The difficulty of the étude naturally makes it one of the best of its type, for the difficulties are legitimate ones, which naturally occur in the great concertos:

No. 23.

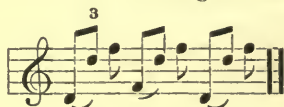


The bowing suggested in the twenty-third étude is one of the most frequent and natural ones in concertos. It is adapted to an allegro movement, and while it may

be satisfactorily played near the point of the bow, the forte would indicate a longer bow, possibly the upper third. A free, undulating movement of the wrist, with only a slight arm movement, in two-string transfers is desired. Again, the student must be cautioned against raising the fingers too quickly. All fingers must take their positions quickly and maintain them. In three-string transfers more arm movement is necessary. Do not play over the entire surface of the hair. Keep largely to the outer edge. Note that the middle note is higher than the third note of this group, hence it is wise to use this bowing:



We return to the former bowing in the next line.



The up-bow is not staccato, but a free stroke that will not be a decided contrast to the preceding slurred notes. In connection with this étude observe intonation carefully. Also add to the flexibility of the wrist by the use of the *Études* of Hans Sitt, Op. 92, Book III.¹

No. 24.

Allegro.



¹ See footnote, page 29.

In somewhat decided contrast as to style, this étude is played with a short staccato stroke; the position work, with the fourth finger in the lead, must be free, the thumb and first finger perfectly relaxed, the violin being held firmly with the chin. Double-stops require perfect freedom and uniformity of finger action; the fingers move with the hand, and the thumb and hand move in the same plane. The octaves are played in the upper part of the bow, with as broad a stroke as the tempo permits. One should not play allegro if unprepared for the tempo.

The tenths are to be played very lightly near the point of the bow, using about three inches, at least, of the bow. Relax the wrist as much as possible, and play near the outer edge of the hair. Marked depression of the wrist makes the position of the hair variable on the strings. Again, the movement of any fingers, especially the fourth, to and fro on the bow-stick, produces an uncertain legato. Play the tenths as before indicated. The seventh line reproduces the form of the first line, the first and fourth fingers, at least, remaining on the strings constantly. The upper third of the bow is used. The tenths are frequently played with staccato bowing in the middle of the bow. This gives a free stroke, but the upper part of the bow is preferred. Make a slight accent on the first note of each group of two. Also slightly raise the bow for this attack, and swing the staccato up-bow quickly along the string. This is a somewhat free style of playing, which suits the passages of tenths and gives them vivacity rather than heaviness of character.

Now note the rapid running legato at the point of the bow:



This is easily played, if the thumb moves freely and if the fourth finger slides along the strings. The first and fourth move together in octaves. It is also true of tenths. The followers of the French school always play chords in an arpeggio style. This is not true of the Berlin school. The followers of that school fall with force upon the strings, taking three or four notes simultaneously. For the development of such a style see Sevcik's *4000 Bowings*, Section V (Part 3).

No. 25.



This étude furnishes an excellent example of phrasing and style. Before beginning the study of it one might well play Halir's runs up and down each string for the pure legato and position work. The student gains freedom in this way. Do not press too heavily on the bow-stick for the higher positions, as a rasping sound results. The crescendo and legato must not be sacrificed. Note the reappearance of the theme on the E string. As broad a bowing as possible is desired. The sixteenth notes fall about in the middle third of the bow, the thirty-second notes lying nearer the point of the bow. The fourth line begins a new form of the original theme. The up-stroke is rather a broad staccato, not a spiccato bowing. The bow is not raised from the string, but swings along the string lightly. Notes marked with a dot have variable

meanings, according to the tempo of a work. In this case the short staccato would be too trivial. The following measure should be played in the upper part of the bow very firmly, gradually diminishing in the next line to a pianissimo near the point of the bow:



No. 26.

To be played with the upper third of the bow :

Allegro.



You will observe that Fiorillo makes decided contrasts in his études. The twenty-sixth naturally assumes a more lively character. It opens with a crisp, bright staccato in the upper third of the bow. The last two

measures of the first line are naturally played somewhat near the point of the bow. Perfect freedom of wrist and forearm is desired. The form of the second line is like that of the first line, and the same bowing is used. Now we contrast the staccato and legato passages. If the octaves seem difficult, lead the student to practice the octave studies of Halir and Schradieck. The legato triplets in octaves are near the point of the bow. Note at this point that the quarter notes extend throughout the upper legato groups. It was a strange idea of the Peters edition to introduce the groups with an up-bow. In our present-day study we seek to make études "fit into" modern solos. This style of bowing is almost obsolete.

The bowing is now reversed, the first note being short, the next two slurred; but we soon return to the original method. If the group opens with a high note followed by a low note, then a high note again, the bowing is as follows:



If the notes ascend the scale, they are most frequently bowed thus:



The arpeggios that follow are legitimate, being easily played in the upper part of the bow. The tempo governs the length of the bow. Pupils learn to *feel* for bowing; in fact, to make few errors in passages of a similar nature, because they have been trained to play correctly, if the Massart bowings¹ are used with the study of Kreutzer.

¹ See footnote, p. 25.

Play this measure in the middle of the bow, raising the bow slightly for each group; accent the second note of each group:



No. 27.



This étude should not be played too rapidly, a light stroke in the upper third or upper half of the bow being somewhat easily secured. The first note of the groups of three notes must be played without pressure upon the bow. It is a light staccato. The bow lies well over two strings. Take the second position at once. Do not try to make the bow-strokes uniform in length. Freedom is at first secured at or near the point of the bow, the wrist being very supple. Do not release the fourth finger entirely from the bow-stick. Varied bowings are not desirable, as the wide range of violin literature demands a knowledge of the specific content of études. The bowings required in the Fiorillo études ought to be familiar to students long before they reach this point in their study.

Before the change into a new key, play a crescendo of two measures. Do not rest at the base of the first finger unless necessary. Avoid the vibrato. Relax the thumb.

Hold firmly with the chin. Rapid changes to new positions require a simultaneous movement of the first and fourth fingers. Relax the wrist. The thumb is usually in advance of the first finger and remains thus. Play the last line at the point of the bow very lightly. If it is necessary to move the thumb from under the neck of the violin, do so; in extreme cases it may rest against the body of the violin, but this is not usually necessary. In high positions, the hand is raised and the fingers fall vertically. Raise the arm high in the upper positions; arch the fingers well over the four strings, with a slight turning inward, if three or four strings are required. Be careful of false intonation in the last two lines. Press lightly upon the bow-stick when playing in the very high positions:



No. 28.

With the middle.

Allegro assai.



There are no new principles of bowing to be presented in this étude. A running light legato at or near the point of the bow is desirable. Keep the bow well over two strings. If by this time the legato is not free, analyze each measure and introduce chords. Also practice in the middle of the bow.

This practice gives the bow poise upon the strings, and enables the student to understand the fundamental basis of string-transfers. Another excellent plan is to play each group several times in twos, fours, and eights. Other excellent methods are to play the entire measure in one bow, or two measures in one bow. Occasionally play a little below the middle of the bow, raising the bow slightly for each stroke.

This is a free stroke with the principle of the flying staccato. An excellent bowing is this:



These bowings, however, can only be used in portions of this exercise. At any point in the study of Fiorillo, if the student has not developed freedom of bowing, return to the Sitt double-stops. Also use the third, fourth, and fifth Sevcik books (*4,000 Bowings*), the Schradieck *Arpeggios*¹ with varied bowings, and my *Three Octave Scales*.²

¹ Henry Schradieck, *Technical Violin School*, Part III. Exercises in the Different Modes of Bowing. Also *Chord Studies*. Price, each, 50 cents. Published by Carl Fischer, New York.

² *Daily Exercises and Three Octave Studies*, by Edith L. Winn. Published by Carl Fischer, New York. Price, \$1.00.

I very frequently use the Tartini *Art of Bowing*¹ in connection with Fiorillo, as a further illustration of bowing. A review of the Kreutzer (first twelve) *Études*² is very useful. The student must understand that the more solid the technic of the bow and left hand is fixed in America, the more rapid advancement will be in foreign music centres. It is not wise to neglect details or principles. Naturally, from our conditions of life, we cannot always obtain the same high standards in America as in Prague, Berlin, and Paris.

No. 29.

*Grave.
sostenuto.*

We have now had so much practice in double-stops that this étude offers little that is new or interesting; nevertheless, it is valuable. Do not allow the accompaniment to stand out too prominently. Keep the theme as an example of pure legato playing. The bow must lie well over two strings, and no note in the accompaniment should be held too long. Notes must fall simultaneously, if so written. The tempo must be maintained through-

¹ J. Tartini, *The Art of Bowing. Fifty Variations on a Gavotte by Corelli*. Price, 50 cents.

Special Concert Edition of Ten of these Variations by Ovide Musin. Price, 75 cents. Published by Carl Fischer, New York.

² See footnote, page 3.

out. The movement is earnest, yet not adagio. *Grave* refers to the character of the work, not to its tempo.

At this point play the up-bow notes with a running stroke, not the short staccato:



Observe the same manner of playing in the last line:

THE MODERATO.

Moderato.



It may be a good plan to play the staccato and legato notes with a decided contrast in style. The French school teachers play the staccato notes short and crisp near the point of the bow. The German school prefer a less detached stroke, using about one-third of the bow. You will observe that the short bowings are more frequently required throughout the study of Fiorillo than a broad style of playing. The wrist must be very free. The bow-stroke is not a lateral one. Do not make a wide difference in length of bow-stroke. Sing the theme. Place the fingers on the strings at once. Read in advance of the measure which you are playing. Anticipate

string changes with the wrist in short transfers. Do not *slide* into positions.

In the sixth and ninth lines *think* the position changes at once. If we can sing a theme before taking a position, true intonation is assured. Many students who are beginning the study of the second position, using the Wohlfahrt and Sitt studies, ask if the second and fourth positions are useful. One must turn to the études of Kreutzer, Fiorillo, Rode, and Gavinies, showing many examples. As a means of ear training I consider the second position very valuable. The student who has difficulty with the fourth is likely to have the same with the fifth and sixth positions. One cannot stress too much the value of the careful study of positions. Beginning at the second page of this étude, it is well to play a somewhat shorter staccato stroke. The string-transfers are made by throwing the wrist over the string, in cases in which one goes from G to A or D to E. I sometimes review parts of the étude with spiccato bowing at the middle of the bow, single strokes. You will observe the term *sempre staccato* in some editions. Play a little broader stroke than this term would indicate. The last three lines, not including the last line, are very difficult. Play lightly, using little bow. Move the left thumb far round. Keep the middle joint flat. Bend the finger toward the G string to command the positions; also keep the fingers down when not in use. Do not use the vibrato in any case except one in which a broad free bowing is desired, as in an adagio movement. Be very careful of intonation.



No. 30.

Allegro.

As a preparation for this étude, use the Schradieck and Sevcik works. I find Schradieck's *Technical Exercises* and *Scales and Arpeggios* valuable, though I prefer the method of playing scales as advocated by Halir, because Schradieck repeats the fundamental note, thereby making a perfect legato well-nigh impossible. The order of Schradieck's scales I do not deprecate. The stroke here used is a short staccato in the upper third or a *martelé* in the middle of the bow. I have already explained how to cross one string without playing upon it. Throw the bow by a short quick stroke of the forearm well over the string, keeping the arm high, out from the body. Make a curve, not an angle.

If the very high positions and rapid changes seem too difficult, play the intervals on the piano a few times. *Think* the tone. Do not strive for speed. The bowing and intonation are of first importance. Play the slurred notes in the sixth, seventh, eighth, and ninth lines legato, until freedom is secured. Altogether this is a most difficult étude, and it should be practiced even when other études are under our consideration.

The entire étude is not played with a very short staccato stroke. The fingers must seek their positions at once. Avoid an awkward arm stroke.

No. 31.



As we have played several études of this type, I use varied bowings.

- (1) The lower third, second group flying staccato.
- (2) Middle spiccato.
- (2a) Upper third, legato.
- (3) Single measures on one bow.
- (4) In groups of four notes.
- (5) Running legato at point.

From a technical standpoint this étude is not as difficult as some that precede it. At the fifth line it would



be wise to play a rather short stroke near the point of the bow. Show the pupil examples of similar bowings in the 8th Rode "Concerto," the 22d and 23d Viotti, the

Bach "A Minor," etc. As an example of the pure spiccato, refer to the "Perpetual Motions" of Ries and Bohm. As a type of running legato use Schubert's "The Bee." As an example of octave and tenth study, point out passages in the "Polonaise" of Vieuxtemps. Short detached strokes, two notes on one bow, below the middle of the bow, are very useful. Broad, vigorous strokes with the upper third of the bow are excellent toward the close:



Throughout all étude work I stress the great fundamental principles of bowing. I cannot see that the playing of a great many études counts for much if we neglect *principles*. When we go abroad, all our work ends until we correct bad habits and master principles which ought long ago to have been mastered. It is all very well to say that Mr. X——, a great artist, does not adhere to the particular creed of his school. Perhaps he cannot be bound by a method. The rank and file of us must cling to something. Elastic rules cannot be made for amateurs. There must be definite rules of action. To clinch a point, I may select many illustrations. It is better to settle it, once for all, than to pass on and return to it with a brain dazed by many principles and multiple illustrations totally unrelated. *Teach thoroughly what you teach.*

No. 32.



This étude must be played with a singing tone, the accompaniment being clear, smooth, and elegant, as in étude number two. The lower notes must strictly be in time and of proper duration. This type of accompaniment, found in the Bach unaccompanied "Sonatas," the solos of Paganini, the "Twenty-second Concerto" of Viotti, and other works, is one of the most interesting forms in solo violin playing. While it is free, graceful, refined, and elegant in the sonata and concerto, rhythmic abandon is hardly allowable in an étude. The melody must always be supported by absolute precision in the accompaniment. While this étude is an excellent example of pure cantabile playing, its graceful accompaniment relieves it from the somewhat rigid style of the mere étude. In that respect it is superior to number thirty-three from a musical standpoint. In the third line you will observe a staccato run. Make this a running staccato, not short and crisp. Do not hasten the tempo; rather hold back in order to obtain a dignified cantabile. In the fifth line sing the theme, and dip the bow slightly for the running accompaniment, which must occur exactly in time. Do not accent the accompaniment notes too much. Give them only their value. Keep the bow as close upon two strings as possible:

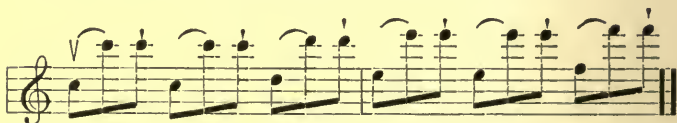


No. 33.

Allegro.

Students ask, "Is this a short staccato? Where do I play such a passage?" The value and tempo of a work govern bowing. Avoid meaningless bowing. Play broadly when possible. One must study the classics and discriminate between the style of different schools and periods if one is to judge of methods of bowing. In this case, play with a free, somewhat broad tone, in the upper part of the bow. Produce a resonant, singing tone. Do not decrease the tone in an ascending passage. It is a good plan to play the arpeggios separately, that is, repeating each line over and over, until they are mastered. If the student has difficulty with them, review the twelfth Kreutzer étude. The second and fourth positions require much more careful practice. Use a

free forearm stroke when it is possible. Passages of this nature may be played near the point of the bow:



Note the octaves in the eleventh line. They should be played in the middle of the bow, slightly detached, the bow being raised by a flexible wrist stroke, the first note of the group being accented. Certain teachers prefer a perfect legato at the point of the bow. The stroke at the middle is freer. Do not press upon the bow-stick, as the bowing must be light, especially in the chromatic passage:



The single detached notes of the last line are more easily played with spiccato bowing at the middle of the bow. They may also be practiced with a short, crisp, light staccato at the point:



No. 34.

Moderato.

There are three methods of playing the first part of this étude. One is a broad detached stroke, middle to point. The second is a short staccato stroke near the point of the bow. The third is the spiccato at the middle. As the position changes are difficult, use the most easily acquired bowing at first. That would be a forearm stroke. Practice the sixth position passage separately until mastered. Each position change should be mastered before going to the next. It might be well to select certain arpeggio studies of Schradieck and Kreutzer in connection with this étude, for the sake of a mastery of principles. Varied bowings should follow a mastery of the content of such études. Note in the eighth line the groups of two slurred notes. These may be played lightly at the point, also at the middle of the bow, with a free wrist stroke combined with a slight movement from the shoulder, a form of bowing often used in orchestral works, a freer style than that at the point of the bow. When the étude is mastered technically, I often teach it with the spiccato bowing at the point of the bow, followed by the bowing indicated in legato passages. When crossing the strings hold the arm high, the wrist leading in string-transfers. The practice of the F major scale in the sixth position with varied bowings is recommended. To keep up a continuous spiccato is not desirable, hence the detached bowing in the upper third of the bow is not practical. This étude is one of the most difficult and

exacting of the entire book, hence the necessity of frequent reviews. If possible, analyze the content of the work, calling attention to the structure of each passage and the basis of arpeggios.

No. 35.

*Adagio.
sostenuto.*



There are so many double-stop études of more practical value than this one that it is wise to review the excellent double-stop études of Kreutzer, Sitt¹ and Dont,² although the last named are the least practical. However, if one is to teach Fiorillo, one must use this étude. A few rules may be useful:

1. Read in advance of the measure played.
2. Strive for a pure singing tone.
3. Keep the theme prominent, the accompaniment legato.
4. Use a broad free style of bowing.
5. The fingers must fall simultaneously in double stops.
6. Analyze the work phrase by phrase.
7. Memorize difficult passages.

¹ Hans Sitt, *Technical Studies*, Op. 92, Part I, Book 3. Price, \$1.00. Published by Carl Fischer, New York.

² J. Dont, *Twenty-four Exercises*, Op. 37. Price, 50 cents. Published by Carl Fischer, New York.

8. Do not draw the strings from side to side. The fingers must fall into position and remain fixed.
9. If the pitch is not at once secured, do not slide the fingers up and down as if in search for the exact tone. Practice the passage until the fingers fall into correct places at once.

MODERATO ASSAI.

Moderato assai.

Nothing new presents itself at this point in bowing. A free detached forearm stroke instead of the short staccato is desirable until the technical side of the étude is mastered. I generally take the first three measures, contrasting them, then memorizing them. I also refer to certain well-known progressions in the Schradieck arpeggios. Very few students after a week's practice can play this étude without mistakes in the progressions. It is, therefore, desirable to study it line by line. The second line follows the same progressions as the first, though we begin a whole tone higher. Sometimes I oblige my students to write down each line from memory, in order to master the progressions mentally.

Again, I listen to related measures repeated several times. The question may arise, "Should the teacher first play the étude to the pupil?" The teacher should explain the bowing of each étude assigned for the next lesson, but should not, as a rule, play it. The student should analyze it and get all he can out of it before bringing it to the teacher. This develops the power of reasoning and concentration. He thus learns to stand alone,

So many students play merely by imitation, that it is a question in modern violin study whether it is wise for the teacher to illustrate too much. Teach the pupil to deduce conclusions himself. Hear his version, then show him the way. Do not play études too much with him. Play the passage alternately with him. Do not play a concerto to a student before he has practiced it. His conception means more to him than yours. It is equally true of the other fine arts. No great painter was ever made whose pictures were sketched for him. The creative and analytical instinct must precede pure imitation. I recall the study of the Bach solo "Sonatas." In Berlin we studied them very rigidly, but when away from that atmosphere we played them with freedom. These suggestions do not excuse the teacher from frequently illustrating. A teacher who sits and listens to violin students all day because he is too indifferent to play, cannot guide well. Again, the teacher should be able to give a perfect example of a style of bowing or phrasing. Teachers who play no more are not wise educators.

As far as intonation is concerned, this étude is one of the most difficult of all, yet it is very useful from the standpoint of modulation. The last three lines require a free wrist stroke (legato) at the point of the bow. As more than two strings are included, the stroke is an arm and wrist one. The elbow must move out in the same plane as the forearm and wrist. Absolute freedom of all parts of the arm is necessary.

No. 36.

Arpeggio.



DIFFERENT ARPEGGIOS FOR PLAYING THE PRECEDING
CHORDS.

1. M.

2. Sp.

3. U.H.

4. M. Spicc.

5. Sp.



14 Sp.

15 Sp.

Before beginning this étude, review the chord studies of Sitt¹ and Kreutzer, using with the first Sitt study the following bowings:

1. Whole bow.
2. Lower half.
3. Two notes to a bow, middle, point and heel.
4. Four notes to a bow.

I prefer this study to the Sevcik *4,000 Bowings*, Section V. I would, however, use the Sevcik studies for securing a flexible wrist stroke.

Also use Schradieck's *Technical Violin School*, Books II and III.² I make some changes in the chords of this étude, as follows:

1) 7th measure. 2) 16th and 17th measures.

¹ Hans Sitt, *Technical Studies*, Op. 92. Part I, Book 3, Double Stopping. Published by Carl Fischer, New York. Price, \$1.00.

² *Technical Violin School*, by Henry Schradieck. Part II, Exercises in Double Stopping. Price, 40 cents. Part III, Exercises in the Different Modes of Bowing. Price, 50 cents. Published by Carl Fischer, New York.

Use also the following bowing:
Single detached chords down bow, lower half.



The wrist must be very flexible. The whole arm is used. Play the three notes simultaneously. Play also thus, whole bow:



We now come to the pure legato at the point, middle, and heel of the bow.

Two notes tied, four and eight. Vary this by playing the first two notes legato, the second two staccato at the point of the bow; the first two legato, lower half, the second two flying staccato.

We will now turn to two styles of legato bowing: eight notes to a bow; two tied notes followed by six tied. Use the whole bow, also upper and lower half. The next bowing is two tied followed by the short staccato at the point of the bow. Then use two tied, two cut, at the middle or point of the bow. Apply the principles of Sevcik, *4,000 Bowings*, Sections III, IV, and V.

I would introduce a style of bowing very much used in solo and orchestral work: a running legato at the point in triplets. Same at the middle of the bow. Same at the heel. Three tied legato, followed by three flying staccato, lower half of bow. Three down-stroke middle, spiccato, three up-stroke.

These are all the practical bowings I use, but notes played in one bow, at the point, are useful.

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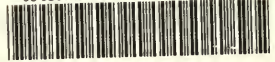
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